Includes Interactive CD-ROM

Presents 700 designs from this volume and Rockport's package and label design archives

Mac/PC Compatible

Package & Label DESIGN

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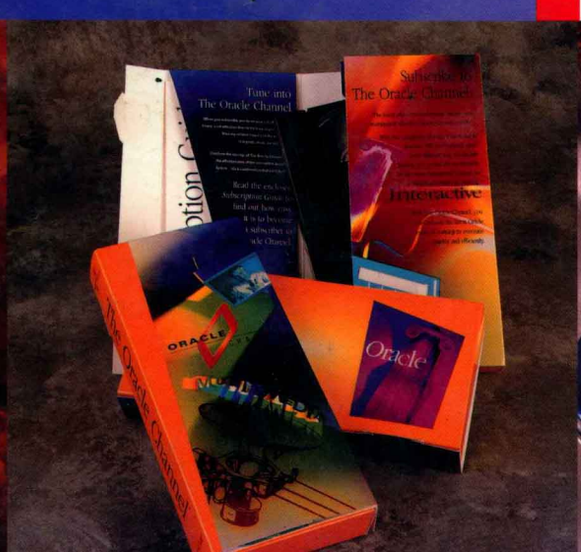

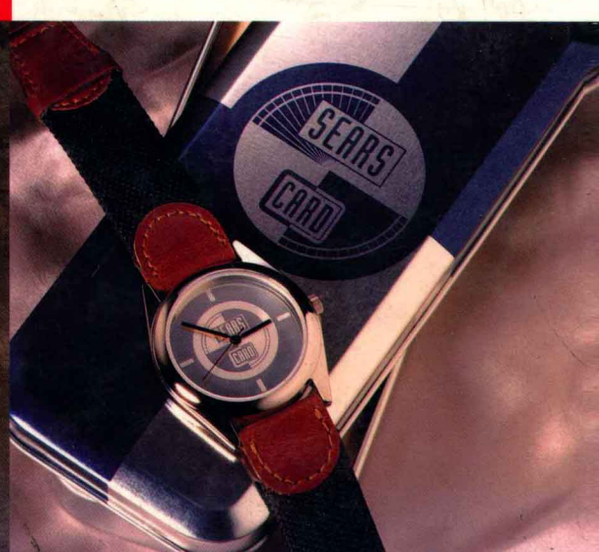

Package & Label DESIGN

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The CD-ROM will not run properly otherwise.

The CD-ROM runs exclusively from the CD and does not install to your hard drive.

The CD-ROM features selected images from Rockport Publishers' package and label archives.
To access these images click on the specific links:
Bags & Wraps, Beverages, Boxes, Consumer Products, Food, Hang Tags, Health, Beauty & Fashion,
Home & Office, Promotional, Toys, Games & Hobbies

Each area can be accessed from the main contents screen by clicking on the appropriate button.
Once in the project area, you have access to all of the
images by clicking on the numbers in the scrollable box at left.

To search for a specific design firm or client click the search button at the bottom of the project screen.

TO PLAY THE PACKAGE & LABEL CD-ROM:

Macintosh
1. Place the CD-ROM in your CD-ROM drive.
2. Open the CD-ROM by double-clicking the Package & Label icon.
3. Choose the appropriate pandlplayme file for your Macintosh: pandlplaymeMac or pandlplaymePPC.
4. Double-click the package and label icon.
5. Choose one of the four round buttons from the contents screen to access the ten main areas.
6. The help button on each screen will explain each screen's operation.

Windows/PC
1. Place the CD-ROM in your CD-ROM drive.
2. Choose pandl.exe and open this file.
3. Choose one of the four round buttons from the contents screen to access the ten main areas.
4. The help button on each screen will explain each screen's operation.

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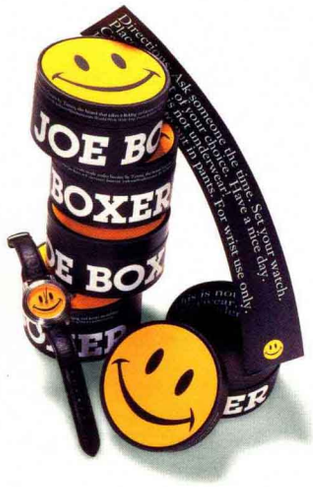

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health & fashion 44

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Package & Label DESIGN

INTRODUCTION

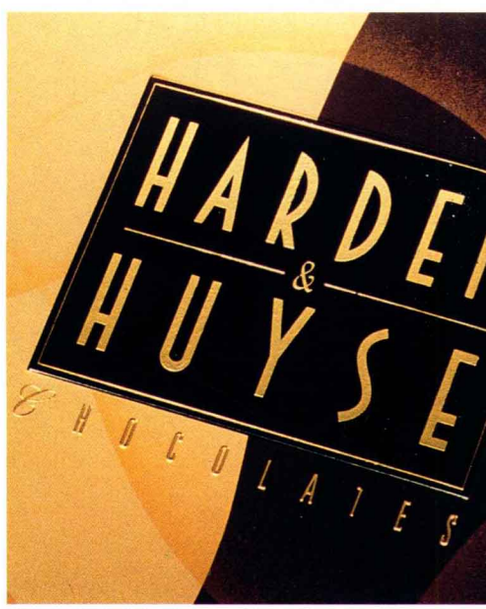
THE SUPERMARKET

I'm one of those freaks who hangs out at the Super Shop & Shop at 2:00 AM. This is generally a good time for me to leisurely feed any packaging fetishes without any annoying busy shoppers (who rarely share the same passions).

A huge fan of package design, I'd drive all night in search of a new soft drink with a bottle shaped like a lava lamp or a cookie with a cool logo. And I admit it: I'm guilty of buying stuff I don't need or couldn't possibly use just because the packaging is cool.

You can find me ready to drop hard, cold cash on a whim for anything uniquely creative—maybe it's Rainforest Crunch or a cereal or powdered drink that brings out the kid in me and has me cart-racing down the aisles, or maybe a simple combination of colors that intrigues me, like Harden & Huyse Chocolates.

This is the amazing part. Aside from a vague overture made in a magazine ad or commercial on MTV, no one has to push these items on me. There's no smiling salesperson—at this ungodly hour I'm more or less the only person in the store! So it comes down to me standing in the aisle with a carton, a label, a logo—the design. At its best, the design becomes more than the outer wrapper for the product, it becomes inseparable from it. For me, good design versus inseparable design is the difference between buying something once and being willing to go to jail for it.



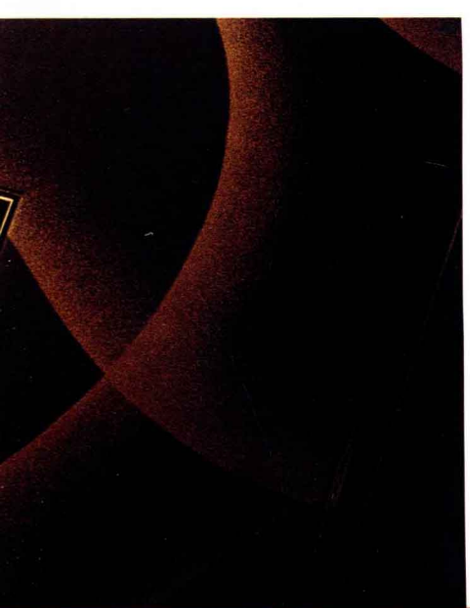
But back to the Super Stop & Shop, where I assume I'll find most designers in the laundry detergent aisle when it comes time to design packaging for laundry detergent. This is a smart move; you certainly have to know what's out there. But what I also recommend, strangely enough, is that you check out the design solutions in produce. Yup, produce. Whether your assignment is a label for a coffee bag or a box for dog biscuits, don't pass up produce.

HERE'S WHY.

Like all good package and label design, a great deal of the packaging in produce is effective and highly functional. I had a professor who said that no one could package a banana but the banana. Let's face it, as good as we all think we might be, no one would take on the banana. Its natural packaging protects the product, keeps it fresh, and is easy to open. It's even color-coded for the various predilection of tastes: green, yellow, and brown. If a good looking bunch is eight-up and you only need six, no problem. Hot dog buns should be so flexible.

And consider the sheer diversity in the produce department. There's probably over six dozen fruits and vegetables, and no one product is cashing in on another's design. (We won't mention Oranges vs. Tangerines, 1966).

Have you ever noticed those kooky product items like the kiwi, starfruit, yucca, prickly pear, and kumquat? (Who even buys this stuff?) Still, every so often one of them hits big time. The kiwi is a case in point. Ten years ago you'd have to fly around the world for one. Now they sell them at the Piggly Wiggly and put them in your cereal at Denny's and Bickford's. These fruits and veggies will have you consider even the corniest (no pun intended) label or package design solution. It just might be what it takes to get folks to pick the fruits of your labor.



Now because I have an interest in tea, folks often point out that the tea section has recently become one of the most colorful. This is true. The packages are pretty day-glow these days, but the basic configuration, dimensions, and stock of the boxes are all nearly identical. It's getting monotonous. Even the typical Thursday, 6:30PM shopper would appreciate some novelty, if for nothing else, to differentiate the products as they sit on the shelves, which is paramount to good packaging design.

The point is that good packaging designs, nature-made or man-made, share pretty much the same principles. So absorb all you can in your late night supermarket run and in every aisle. Just be careful not to trip over the corrugated boxes and pallets of produce as the graveyard shift restocks the shelves. After all, that's packaging, too.

Jeff Piazza, Steep

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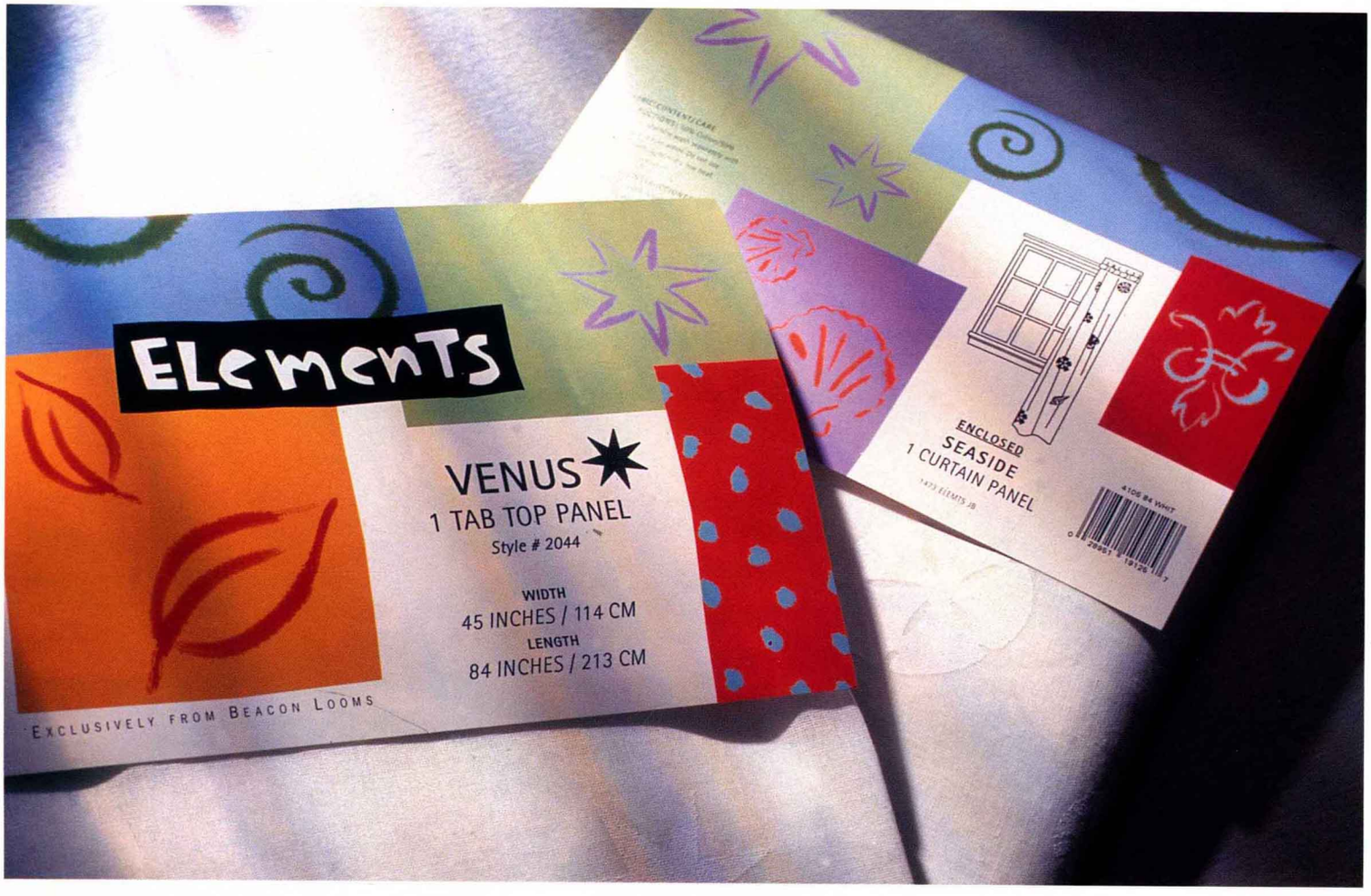
Consumer Products



DESIGN FIRM Kristen Baumgartner Design
ART DIRECTOR/DESIGNER Kristen Baumgartner
ILLUSTRATOR Adam Cohen
CLIENT Imaginarium
PRODUCT Time Machines project in Science in a Shoebox series

The designer was asked to collage different clocks and illustrate some of the time projects that are part of the kit. The abstract background of colorful gears, oddly proportioned clocks, and time pieces from different eras are all layered together with night and daytime elements. Hardware used for this project was Power Computing's Power Tower 180. The illustration was created using Adobe Photoshop, and the cover was created using Adobe Illustrator.

DESIGN FIRM Mars Advertising
ART DIRECTOR Susan Sanderson
DESIGNER Michelle Uredevoogd
CLIENT Environmental Quality Co.
PRODUCT Software packaging
TECHNIQUE Screen, offset

The purpose of the software package is to assist the client in the tracking and government certification of hazardous and non-hazardous waste. It was important that the packaging visually communicate the company's continued position as an environmentally sensitive corporation. Production was done on Macintosh platform hardware using QuarkXPress and Adobe Illustrator and Photoshop.

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DESIGN FIRM Watts Graphic Design
ART DIRECTOR/DESIGNER Helen and Peter Watts
CLIENT Chris and Debra
PRODUCT Wedding invitation
TECHNIQUE Offset

Chris and Debra actually speak on this CD to invite their guests. It was unique and successful.

DESIGN FIRM Design Communications
ART DIRECTOR Curt Hamilton
DESIGNER Natalie Bianchi
CLIENT Quartet Manufacturing
PRODUCT Biggie Cakes
TECHNIQUE Offset

This client needed a new packaging design to appeal to a more sophisticated buyer of children's paints. Adobe Illustrator and QuarkXPress were used.

DESIGN FIRM Wood & Wood
ALL DESIGN Preston Wood
CLIENT Lyon Design
PRODUCT Kaleidoscope
TECHNIQUE Offset

For this kaleidoscope, a star fabric was scanned and colored in Adobe Photoshop. The file was then manipulated in QuarkXPress.

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